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SPIN OFF

Defying categorization

Recent recordings have rendered the term "jazz-rock" virtually meaningless as contemporary musicians continue to fuse numerous sources to create new styles that defies categorization. The ingredients include plenty of electric and percussion sounds, mixed with jazz-oriented improvisations played in a funky groove.

The Headhunters is the name of Herbie Hancock's group, minus the pianist-keyboardist. **Survival of the Fittest**, their first album is a lush production, keynoted by Paul Jakson's soul-steady bass playing. De deep mournful tones of Bennie Maupihn on saxello, and the transworld percussions of Bill Summers. Their sounds vary from disco-soul to Afro-jazz, and they constantly move without losing the will to explore new sounds.

With a similarly fine production, electric keyboardist George Duke demonstrates how you can make the synthesizer flow like the sounds of a tropical forest.

Currently a member of Zappa's Mothers of Invention, Duke has issued a number of solo albums, including **Feel.** In his mind, the synthesizer sounds like much more than mere circuitry; there's deft impressionism to his playing.

Duke is accompanied on several numbers by the lovely Brazilian vocalist Flora Purim, whom he accompanies on her second solo album, **Stories to Tell.**

Her clear often wordless vocalese soars comfortably above instrumentation ranging from electric (Carlos Santana and Miroslav Vitous in cameos) to acoustic (husband Airto on percussion) and veteran jazz bassist Ron Carter. Her vocals are charming, moving, romantic, sensitive, strong, and she makes each song a colorful journey.

— JUAN RODRIGUEZ

Heath brothers' jazz

KWANZA (The First): Albert Heath, drums, chimes and timpany; Jimmy Heath, tenor and soprano saxes, and flute; Curtis Fuller, trombone; Kenny Barron, piano and electric piano; Ted Dunbar, Guitar; Percy Heath, bass.

The Heath brothers are at it again! Several years ago, they recorded an album together which included the tune Triple Threat — they viewed themselves humorously. This grouping might as well be called Sextuple Threat, so tight and irresistibly together it plays.

Kwanza is drummer Heath's first album as leader and composer; one regrets that it didn't happen sooner.

All the musicians are masters, with individual styles that transcend "fashionable" musical attitudes or fads. The group makes music in a gentle, happy, dynamic and refreshing way. They are obviously enjoying themselves and their mastery is casually fluid.

The solos show inventiveness in improvisation and the compositions are full of exhilarating rhythmic pattern changes. But the music is easy, pleasant, good medicine. Tootie shines on Dazia, a clever drum showcase piece set off by interspersed melodic statement. Percy triumphs in his own tune, Oops! and skips through a typical humorous bass trip. Jimmy is poetic on the flute, lyrical on the soprano, and gutsy on tenor. Fuller breezes through a very smooth trombone solo — not an easy feat — on Dr. Jeh.

Dunbar plays no-nonsense guitar and Kenny Barron is one of the brightest new wonders of the keyboards, strong and delicate.

If a talented lyricist were to write words for that gorgeous ballad "A Notion", we'd be liable to have the most melodic hit song of the century. This is a beautiful bunch of Heaths.

— NIGHTHAWK

Soft and heavy rock

It has been said that Fleetwood Mac is the heaviest soft rock band, or the softest heavy rock band, in the world. They are also one of the most tasteful, and their new album **Fleetwood Mac** is their best yet.

Much credit must go to the two new members of the band, Lindsey Buckingham and Stevie Nicks, who contribute heavily in both the songwriting and vocal department.

Christine McVie is as perfect as ever, and her Say You Love Me is one of the album standout cuts. Buckingham's Monday Morning just might be the elusive single the group has been searching for. But the high point of the uniformly excellent album is Nick's Illusion.

The production is brilliant throughout and the performance has a vitality and energy that is rarely found in music today.

✧ ✧ ✧

Rod Stewart has divided his new album **Atlantic Crossing** into a slow side and a fast side; The slow side is excellent but the fast side leaves much to be desired.

Stewart's decision to forsake his regular team of musicians led by Ron Wood and go with Americans led by Jesse Ed Davis is, therefore, not an unqualified success. Whereas the slow side is full of melodical, lyrical material that has a warmth to it, the fast side is melodically weak — with the exception of Drift Away — and the sound generally thin.

✧ ✧ ✧

If you are a Bad Company fan then the **Free Story** double album is a must for you. It features the very best of Paul Rodgers and Simon Kirke in their Free days.

The material and sound is very much like Bad Company and it remains a mystery why Free never made it bigger in North America.

Their one big smash All Right Now is included as well as much else equally good. Free Story is a limited edition.

— DOUG PRINGLE

Folk songs of the real West

The first song of **El Capitan**, the new album by Utah Phillips, tells you what to expect. "Let me sing to you all the old songs I know/Of wild windy places locked in timeless snow/And wide crimson deserts where muddy rivers flow./It's said but the telling takes me home."

This is the second in a series of thematic albums by Phillips. The first contained railroad songs and stories, and this album is made up of Phillips' interpretations of the West.

Don't expect to find the West that you knew in old John Wayne movies and Bonanza. The 18 songs, 16 of which were written by Phillips, are obviously the work of a man who knows the real history of that part of the U.S. This is an album of songs about not only cowboys but also Mormons, ranchers, miners, gas station attendants, musicians, bums, and a love for the country that bears little resemblance to old fashioned American patriotism.

Listening to this album is a complete and satisfying experience. The songs are happy, sad, hopeful and angry. Most of them concern real people and events that really happened. "I'll show you nameless graves that tell the way the West was won."

This album takes your head to a space unfamiliar to anyone that's spent their life in a place like Montreal. "I'll sing about an emptiness that the East has never known/Where coyotes don't pay taxes and a man can live alone/Where you have to walk forever just to find a telephone/It's sad but the telling takes me home."

Incidentally, also included in the album is an insert containing all of the lyrics and four pages of extensive note on the background to the songs. The notes themselves are a minor education.

— MIKE REGENSTREIF

Ottawa University launches week-long jazz celebration

By NIGHTHAWK for The Gazette

Jazzology may not be part of the academic curriculum yet — but wait.

The school year is just starting and jazz events are being elaborately planned for a time that may become the swingingest yet.

The splashiest affair, a jazz festival from Sept. 8 to 13, will be held at the University of Ottawa.

The festival is an initiative of the department of community affairs, student services, in cooperation with the department of music, CHOK campus radio, the student's federation, the Jock-Tarcot University Center, University of Ottawa and the CBC.

There will be a series of Jazz at Noon concerts, scheduled from 12:30 to 1:30 p.m. in the main lounge of the University Center. Admission is free.

On Sept. 8: Aspects of Jazz Guitar with the Steve Graves Sextet from Ottawa.

On Sept. 10: The David Hidinger Quintet featuring Rod Elliot, from Ottawa.

On Sept. 12: The John Connolly Quartet, Ottawa. Also at 8:30 p.m. there will be a jazz workshop with the Fred Stone Quartet at the Odeon, University Center.

ALL NIGHTER

The culmination of the festival is planned as a spectacular Jazz All-Nighter which will roundup eight groups from Ottawa, Toronto and Montreal. The marathon is scheduled to start Saturday at 8 p.m. and will probably end around 6 a.m. Sunday. Tickets are $2.50 for U of Ottawa students and $4 for the public.

This last event will take place in the chapel at Tabaret Hall, and organizers recommend you bring your cushions.

The lineup includes: Jim Galloway and the Metro Stompers, a Toronto sextet in the traditional-mainstream idiom; Zak, a Montreal quintet dedicated to funky jazz rock; Sonny Greenwich sextet, a Montreal/Toronto group with a highly inspirational, lyrical style; Quintessal Jazz, a Montreal Quintet of the contemporary / funky jazz school; The Bernie Senensky Trio, from Toronto; The Sadik Hakim Jazz Ensemble, from Montreal in the traditional/mainstream vein; Sayyd Abdul Al Khabyyr and Sona, a Montreal quartet of contemporary reeds, flute and percussion; The Fred Stone quartet, from Toronto.

For information call (613) 231-7900.

CONCORDIA

Concordia University's new entertainment series presents a two day Electronic Music Festival at the Sir George Williams campus.

On Sept. 16, from 10 a.m. to 10 p.m., the mezzanine will become the stage for clinics, displays and demonstrations of sounds and instruments, to expose new horizons in the electronic revolution.

The program will be conducted by David Sutherland and Meta Music, an electronic orchestra made up of music students who compose and perform their own works.

On Sept. 17, from 2:30 p.m., in the H-110 auditorium, a concert by Lasrieul Vincent-Dionne (percussion), George Brigeot (electric piano, organ and Moog synthesizer), and a four-voice choir will be given.

Dionne, who won a first prize in percussion at the Montreal Conservatoire in 1968, has since worked with the Pittsburgh American Wind Symphony, the Montreal, Québec, and Tanglewood symphonies, the Paris Concerts Pasdeloup and the Percussions de Strasbourg.

He calls his music "practically a sound ritual . . . a form of exorcism."

The word coined by the French avant-gardé of the 50s was "musique concrete" — it later became "structures sonores" . . . whatever comes next, electronic music certainly is an experience which involves the intrinsic values of sounds.

CLUB SCENE

These clinics and concerts are open to the general public. For further information, call 879-4500.

It seems that most of the small clubs around town have curtailed their jazz activities for the month of September and are working on October bookings.

The Rainbow Bar and Grill, La Grande Passe and Bachelor's Three will resume their jazz programming next month.

Cafe Campus, 2215 Queen Mary Road offers a varied program this month: Sept. 8, Le Grand Cirque Ordinaire, a group of theatrical improvisation set to written music. Sept. 15, Bluestone Willie Dunn; Sept. 22, Ellen McIlwaine and The Ville Emard Blues Band; Sept. 28th, unconfirmed, may be the monthly jean jam.

In Concert in this week's bag is guitarist Kenny Burrell, until tomorrow night. Tuesday, pianist McCoy Tyner opens for a week; Sept. 16, 17, 18 may bring back Hubert Laws. Sept. 19, 20, 21 Soulance

British Parliament back on the air

By JOSEPH W. GRIGG

LONDON — (UPI) — Britain's august "mother of Parliaments" may go back on the air . . . and stay there.

But only for radio broadcasting. It isn't yet ready to let in the television cameras.

Last June, after nearly 10 years of heart-searching debate and dire warnings of the likely results, the house of Commons decided to open its proceedings for radio broadcasts for a one-month trial period. The issue passed by an unexpectedly large 5-1 majority on a "free" vote without party orders.

On June 9 a national audience of millions, most of whom had never attended a Parliamentary debate, heard British lawmakers trade verbal haymakers, demand a government minister's resignation, and nearly submerge Prime Minister Harold Wilson and Conservative opposition leader Margaret Thatcher in parliamentary uproar.

SELECTED

In the ensuing four weeks, selected Commons debates of general interest were broadcast "live" or taped to private sound "actuality" for both radio and TV news programs.

The Labor government has pronounced the experiment a success and has given its blessing to permanent broadcasting of Commons debates and the daily cut-and-thrust question hour. The House of Commons must give its approval to make the decision final.

Government officials predict Commons passage, but it may be early 1976 before the state-controlled British Broadcasting Corp. and the commercial Independent Radio News Network are ready to resume regular parliamentary radio broadcasts.

HIGH COST

Independent Radio news estimated the one-month trial run out about $44,000, and the BBC, which mounted a more elaborate setup, estimated its costs at about 10 times that amount.

Still to be resolved is the question of whether Parliament should foot all or part of the bill.

The government insists there would have to be a firm understanding — as there was during the trial — that parliamentary financing would not imply any editorial control over broadcast content.

The only official condition was that the networks not interlard the broadcasts with commercials or use them for entertainment purposes.

Because the average Britton knows little or nothing about parliamentary procedure, both networks during the trial period stationed reporters in tiny cramped boxes at the back of the House of Commons to explain what was going on.

This was particularly necessary in the case of Commons questions, which are published in advance in the daily House of Commons order paper and called out by number for the minister's answer.

SAYYD ABDUL AL KHABYYR

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